

BOOK 3

# GUITAR PLAYING

MADE EASY

FOR

# Everyone

by

JOSEPH M. ESTELLA

and GEORGE ROBERTS

A modern, easy direct approach to guitar fundamentals. Adaptable to class or individual instruction.

\$1





# Guitar Playing Made Easy For Everyone

## BOOK 3

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### Foreword

Book Three is a continuation of the smooth step by step logical advancement which characterized the early elementary stages in Books One and Two of this course.

The melodic material affords a big variety of well known songs. These are arranged to be played as solos — vocal accompaniments — or instrumental duets.

The chord names are also included. These may be used by any other chording instrument such as the ukulele, banjo etc., or by the guitarist in either a simplified or advanced form, depending on the students technical proficiency.

As the book progresses, the solo part is advanced to three and four string melody chords, while the accompaniment part, employs some interesting alternating and bass run style playing.

The arrangements are suitable to group or recital playing, string and accordion bands.

### The Authors

## CONTENTS

Chord And Note Review .....	2	The Girl I Left Behind Me .....	15
How To Tune .....	3	Building The E and E7 Chords .....	16
Lulu Is Our Darling .....	4	Sweet Rosie O'Grady .....	16
Bass Run Study .....	5	Building The D Minor Chord .....	18
Hand Me Down My Walking Cane .....	5	The Maid With The Golden Hair .....	18
Polly Wolly Doodle .....	6	Way Down Yonder In The Cornfield .....	19
Building A Five String Chord .....	7	The Golden Ladder .....	20
The Blue Bird Polka .....	7	In The Evening By The Moonlight .....	21
The Dotted Eighth Note .....	8	Building The F Minor Chord .....	22
The Caissons Go Rolling Along .....	8	Oh, Marie .....	22
The C7 Chord .....	10	Eighth Note Fill-In Chord .....	24
The Big Rock Candy Mountain .....	10	Cielito Lindo .....	24
Three String Melody Playing .....	12	Dotted Eighth and Sixteenth Notes .....	26
Chime Bells .....	12	Clementine .....	26
The A Minor Chord .....	13	Harmony Study .....	27
The Blue Bells Of Scotland .....	13	Loch Lomond .....	27
Building the D Chord .....	14	The Diminished Seventh Chords .....	28
Little Brown Jug .....	14	After The Ball .....	28
Scale Of D Major .....	15	Side Walks Of New York .....	30





# Review of Chords and Notes Learned in Book Two

Notes on the

6th string			5th string			4th string			3rd string		2nd string			1st string to 5th fret				
Finger	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
	0	1	3	0	2	3	0	2	3	0	2	0	1	3	0	1	3	5
Frets	0	1	3	0	2	3	0	2	3	0	2	0	1	3	0	1	3	5

E open	A open	D open	G open	B open	E open

## GUITAR FINGERBOARD CHART

Showing all notes that can be made, on each string, up to the 15th fret

Guitarists should be able to find the various combinations of notes shown on these pages and as every fret on the guitar is a note, a good knowledge of the positions may be mastered with a little study

	Frets	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
open 1st string	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F
open 2d string	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B	C
open 3d string	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A
open 4th string	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E
open 5th string	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
open 6th string	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F

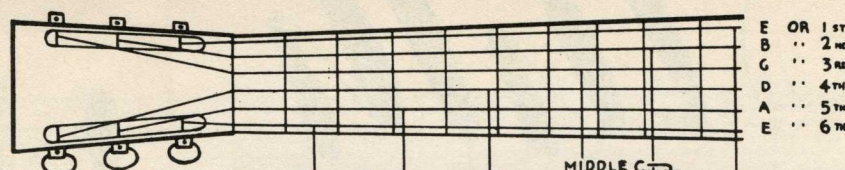
STUDY THE ABOVE CHART EVERY DAY. A KNOWLEDGE OF THE GUITAR FINGERBOARD ENABLES THE STUDENT TO QUICKLY RECOGNIZE NOTES PLAYED IN POSITIONS.

Refer to this page as you would a dictionary.



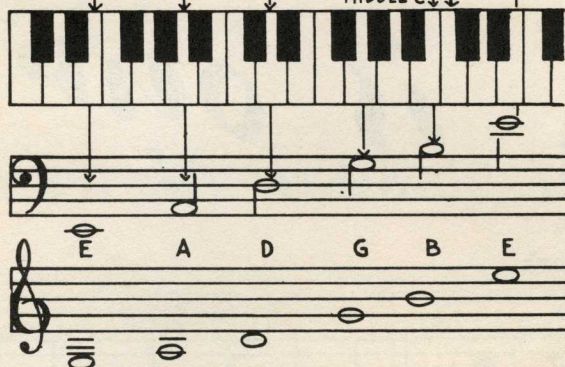
# HOW TO TUNE YOUR GUITAR FROM THE PIANO

DIAGRAM SHOWING  
THE LOCATION OF THE  
STRINGS ON THE PIANO FORTE



THE GUITAR IS  
TUNED FROM THE  
BASS CLEF

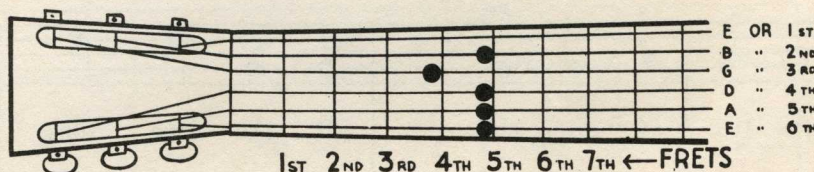
THE OPEN STRINGS ARE  
WRITTEN IN THE TREBLE CLEF



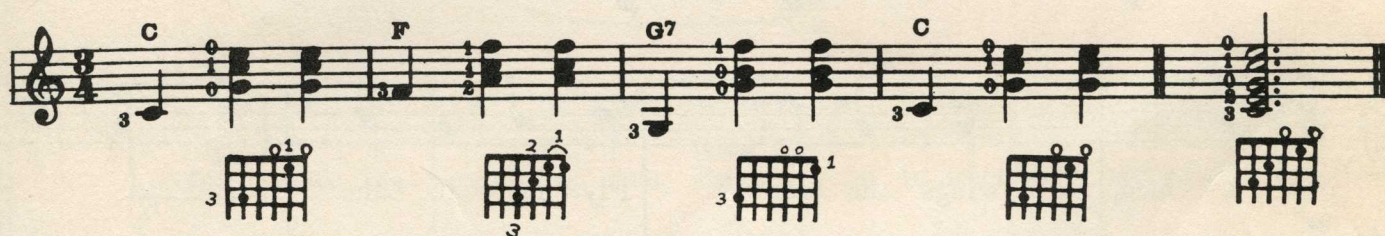
ALL NOTES ON THE  
GUITAR SOUND ONE  
OCTAVE LOWER  
THAN WRITTEN

## HOW TO TUNE WITHOUT AID OF PIANO OR TUNER

TUNE THE E OR 6TH STRING AS LOW AS WILL PRODUCE A GOOD TONE. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5TH FRET OF THE 6TH STRING AND TUNE THE OPEN 5TH STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5TH FRET OF THE 5TH STRING AND TUNE THE OPEN 4TH STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5TH FRET OF THE 4TH STRING AND TUNE THE OPEN 3RD STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 4TH FRET OF THE 3RD STRING AND TUNE THE OPEN 2ND STRING IN UNISON. THEN PLACE THE FINGER DIRECTLY BEHIND THE 5TH FRET OF THE 2ND STRING AND TUNE THE OPEN 1ST STRING IN UNISON . . . . .




### Chords in C with Diagrams

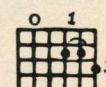


### Chords in G



\* This G Chord may be fingered either way but the best way for children is 

The A7 chord







# Lulu is our darling

## POLKA

S. C. FOSTER

&gt; = Accent mark

Grazioso

Solo

Lu - lu is our dar - ling pride, Lu - lu bright, Lu - lu gay,

*f* C G7 C

Danc - ing light - ly at our side all the live - long day, *Fine*

C G7 C

Not a bird, wings the air, Fly - ing to the sun, —

*mf* G7 C G7 C

Free - er from, ev - 'ry care, than our dar - ling one. Oh!

G7 C G D7 G *D. C. al Fine* G7

D.C. al Fine = Repeat the first part to fine.



# Bass Run Study

2 3 0 2 0 1 0 2 1 0 1 2 3



A musical staff in G major (one sharp) and 4/4 time. It features a sequence of chords and notes with fingerings indicated above: 2, 3, 0, 2, 0, 1, 0, 2, 1, 0, 1, 2, 3. The notation includes a box around the 'G' key signature and a double bar line at the end.

## Hand Me Down My Walking Cane

AMERICAN FOLK SONG

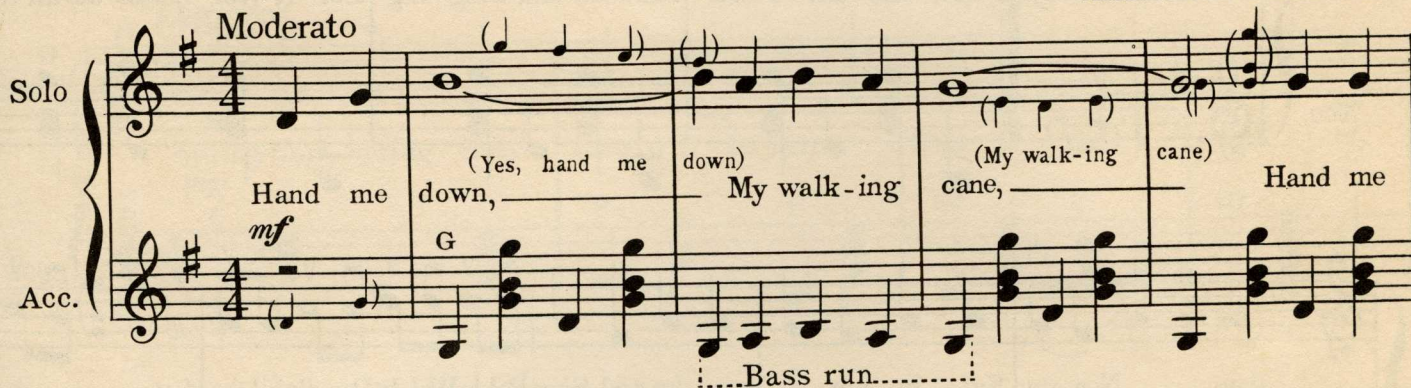
Moderato

Solo

Hand me down, (Yes, hand me down) My walk-ing cane, (My walk-ing cane) Hand me

Acc. *mf* G

.....Bass run.....



The first system of the song. It features a vocal line (Solo) and an accompaniment line (Acc.). The tempo is marked 'Moderato'. The key signature is G major (one sharp) and the time signature is 4/4. The lyrics are: 'Hand me down, (Yes, hand me down) My walk-ing cane, (My walk-ing cane) Hand me'. The accompaniment includes a 'Bass run' section indicated by a dashed line.

(Yes, hand me down) My walk - ing cane (My walk - ing cane) Oh please

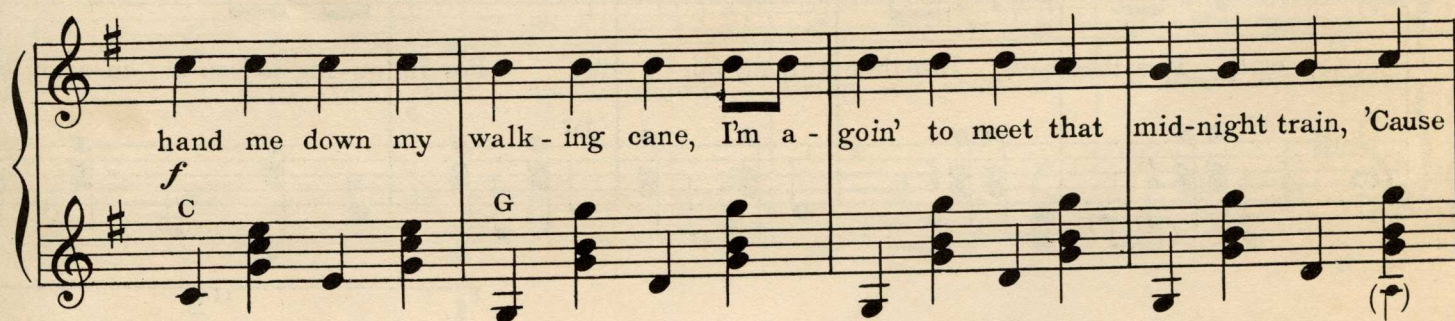
D7 G



The second system of the song. It continues the vocal and accompaniment lines. The lyrics are: '(Yes, hand me down) My walk - ing cane (My walk - ing cane) Oh please'. The accompaniment includes a 'Bass run' section indicated by a dashed line.

hand me down my walk - ing cane, I'm a - goin' to meet that mid-night train, 'Cause

*f* C G



The third system of the song. It continues the vocal and accompaniment lines. The lyrics are: 'hand me down my walk - ing cane, I'm a - goin' to meet that mid-night train, 'Cause'. The accompaniment includes a 'Bass run' section indicated by a dashed line.

all my cares are tak - en a - way. (Now all a - way)

G D7 G

.....Bass run.....



The fourth system of the song. It continues the vocal and accompaniment lines. The lyrics are: 'all my cares are tak - en a - way. (Now all a - way)'. The accompaniment includes a 'Bass run' section indicated by a dashed line.



This song gives the student, additional practice on the use of the up (V) and down (□) picking on the eighth notes (♫). Also the opportunity to use the 4th finger again in the melody.

# Polly Wolly Doodle

Allegretto

TRADITIONAL

Verse

Solo

1. Oh I went down south for to see my Sal, Sing- ing Pol- ly Wol- ly Doo- dle all the  
 mf 2. (Oh my) Sal, she am a — maid- en fair, Sing- ing Pol- ly Wol- ly Doo- dle all the

Acc.

G (D7) G

day, Now my Sal- ly am a spun-ky girl, Sing Pol- ly Wol- ly Doo- dle all the day,  
 day, With laugh- ing eyes and cur- ly hair. Sing Pol- ly Wol- ly Doo- dle all the day, Fare thee

D7 G

Chorus

well, Fare thee well, Fare thee well, my fair- y fay, For I'm go- ing to Lou- si - an- a, for to

G D7

1. see my Su- sy- An- na, Sing Pol- ly Wol- ly Doo- dle all the day. 2. Oh my day.  
 D7 G G







# Introducing The Dotted Quarter Note

A dot placed after a note increases the value of the note by one half.

Example:

$\text{♩} = 1 \text{ count}$

$\text{♩} \cdot = 1\frac{1}{2} \text{ count}$

Count 1 2 + 3 4    1 2 + 3 4    1 2 + 3 4

A quarter note plus an eighth note ( $\text{♩} + \text{♩}$ ) also =  $1\frac{1}{2}$  counts.

## The Caissons Go Rolling Along

March tempo

Solo

Acc.

Count 1 2 + 3 4

*mf*

O - ver hill, o - ver dale, as we hit the dust - y trail, And those

cais - sons go roll - ing a - long In and

out, hear them shout, "Count - er march and 'round a - bout," And those

cais - sons go roll - ing a - long For it's

G7 C



Hi! Hi! Hee! in the field ar - til - ler - y, We'll

*f* C F C

shout out our num - bers loud and strong, For where

D7 G7

(Bass Run)

e'er we go, You will al - ways sure - ly know, that those

C F C

cais - sons go roll - ing a - long, That those

G7 C

**\*Coda**

cais - sons go roll - ing right a - long. (Yes right a - long)

G7 C



C7

## Building The C7 Chord

(Additional study for the Fourth finger)

Diagram illustrating the C7 chord fingering on a guitar fretboard. The notes are: 1 (C), 2 (E), 3 (C), 4 (Bb), and 0 (C). Below the diagram is a musical staff in 4/4 time showing the sequence of notes: C, E, Bb, C, Eb, followed by the C7 chord. The notes are labeled with their respective fret numbers: 3, (2), 4, 1, 0. The staff is labeled "The C7 chord" and "(Bass) (chords)".



## The Big Rock Candy Mountain

\*Agilita  
Verse

WESTERN SONG

Solo *mf* On a sum-mer day, in the month of May A— bur - ly guy came

hik - ing; Down a shad - y lane, Through the sug - ar cane, He was

look - ing for his lik - ing; As he roamed a - long he

Acc. C G7 C G7 C G7 C G7 G7 C G7



sang a song, of the land of milk and hon - ey, Where a

C G7 C

guy can stay, for\_ man - y days, And he won't need an - y mon - ey.

C G7 C G7 C G7 C

\*split measure Count 1 2 3

Chorus

Oh, the buz - zin' of the bees in the cig - ar - ette trees, Near the

C C7

(Student could use C chord until C7 is learned)

so - da wa - ter foun - tain, At the lem - on - ade springs, where the

F C G7

blue - bird sings, On the big rock can - dy moun - tain.

C G7 C

\*split measure = means that part of the measure is on one line and the other part on the next line.



# Three String Melody Playing

(Chord building study)

Two staves of music in 3/4 time. The first staff contains two measures of music. The first measure has a C major chord (C) with fingerings 0, 1, 0. The second measure has a C major chord (C) with fingerings 2, 0, 1. The second staff also contains two measures. The first measure has a G7 chord (G7) with fingerings 2, 3, 0. The second measure has an E minor chord (Em) with fingerings 0, 0, 0. Chord diagrams are provided for each chord: C (0, 1, 0), C (2, 0, 1), G7 (2, 3, 0), and Em (0, 0, 0). A note indicates: \* small m = minor.

(Three string melody song)

## Chime Bells

Moderato

Solo

Chime *mf* C

Bells, G7

Chime Bells, Ring

so sweet - ly, Chime Bells,

G7 C

Chime Bells, Please ring for me. C

(Em)

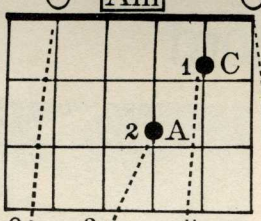
Two staves of music in 3/4 time. The first staff is for the Solo part, and the second staff is for the Accompaniment (Acc.) part. The Solo part consists of five measures of music, each with a different chord: C, G7, C, G7, and C. The Accompaniment part consists of five measures of music, each with a different chord: C, G7, C, G7, and C. The lyrics are: "Chime Bells, Ring", "so sweet - ly, Chime Bells,", and "Chime Bells, Please ring for me." The tempo is marked Moderato.



# Building The A minor Chord

(Relative minor in key of C)

The \*Am chord



0 2 1 0

A A - C - E

(Bass) (Chords)



## The Blue Bells Of Scotland

FOLK SONG

**Moderato**

**Solo**

**Acc.**

*mf*

1. O where and O where is your High-land Lad-die gone? O,  
 2. O where and O where does your High-land Lad-die dwell? O,

C F C F C G7 C

where and O where is your high-land lad-die gone? He's  
 where and O where does your high-land lad-die dwell? He

C F C F C G7 C

gone to fight the foe, For King George up-on the throne, And it's  
 dwells in mer-ry Scot-land at the sign of the Blue Bell, And it's

C Am D7 G D7 G7

oh! in my heart, How I — wish him safe at home.  
 oh! in my heart, How I — love my lad-die well.

C F C F C G7 C

\*The small letter m is usually used to denote the word minor ex. (Am)



# Building The D Chord

(Introducing the key of D)

Two sharps F# and C#

(Scale of D see next page)

Diagram of the D chord fingering on a guitar fretboard:

The **D** chord

(Bass) (Chords)



## Little Brown Jug

FOLK TUNE

**Solo** *Con moto* (4) (2) (2)

*mf* My wife and I lived all a-love, in a lit-tle log hut we called our own,

**Acc.** D G A7 D

She loved gin and I loved rum, I tell you we had lots of fun.

D G A7 D

**Chorus**

*f* Ha! Ha! Ha! you and me, "Lit - tle Brown Jug" don't I love thee!

D G A7 D

Ha! Ha! Ha! you and me, "Lit - tle Brown Jug" don't I love thee!

D G A7 D

The three principal chords in the key of D are (D-G-A7).



# Scale Of D Major

15

Ascending

0 4th 2 4 0 3rd 2 0 2nd 2 3 Descending

Key signature two sharps

D E F# G A B C# D

## The Girl I Left Behind Me

IRISH FOLK SONG

Allegretto

Solo

Acc.

*mf*

I'm so lone-some since I cross'd the hill, and o'er the moor and val - ley, with such

D G D

heav - y thoughts my heart does fill, since part - ing with my Sal - ly, I will

D G A7 D

seek no more the fine and gay, for each does but re - mind me, of how

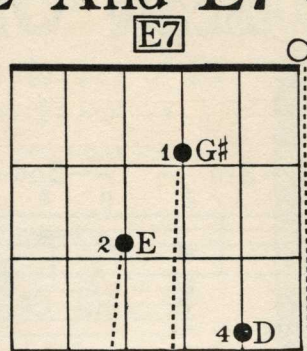
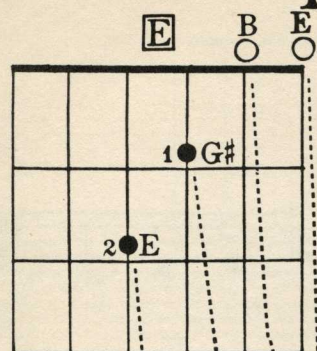
D A7 D

swift the hours did pass a - way, with the girl I left be hind me.

D G A7 D



# Building The E And E7 Chords



The **E** chord

2 1 0 0 2 0

E G# - B - E (Bass) (Chords)

The **E7** chord

2 1 4 0 2 0

E G# - D - E (Bass) (Chords)

## Sweet Rosie O'Grady

MAUD NUGENT

Moderato

Solo Sweet *mf* C

Ro - sie O' Gra - - dy,

G7 C G7

Acc.

My dear lit - tle Rose

C G7 C

She's my stead - y la - - dy,

Am D7



Most ev - 'ry - one knows, —

D7 G7

And when we are mar - - ried,

C G7 C G7

How hap - py we'll be; —

C F E7 (or E chord)

E Chord

I love sweet Ro - sie O' Gra - - dy, and Ro - sie O'

F C D7

1. Gra - dy loves me. 2. me. —

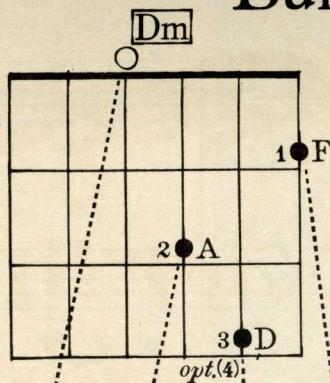
G7 C G7 C



# Building The Dm Chord

(D minor)

Relative to Key of F



The **Dm** chord

D A - D - F (Bass) (Chords)

## The Maid With Golden Hair

(Song of Aura Lee)

COLLEGE SONG

*Cantabile*

Solo *mf* C As the black-bird in the spring, 'neath the wil - low tree,

Acc. C Dm G7 C

Sat and piped, I heard him sing, sing - ing Au - ra Lee.

C Dm G7 C

(E) chord (opt.)

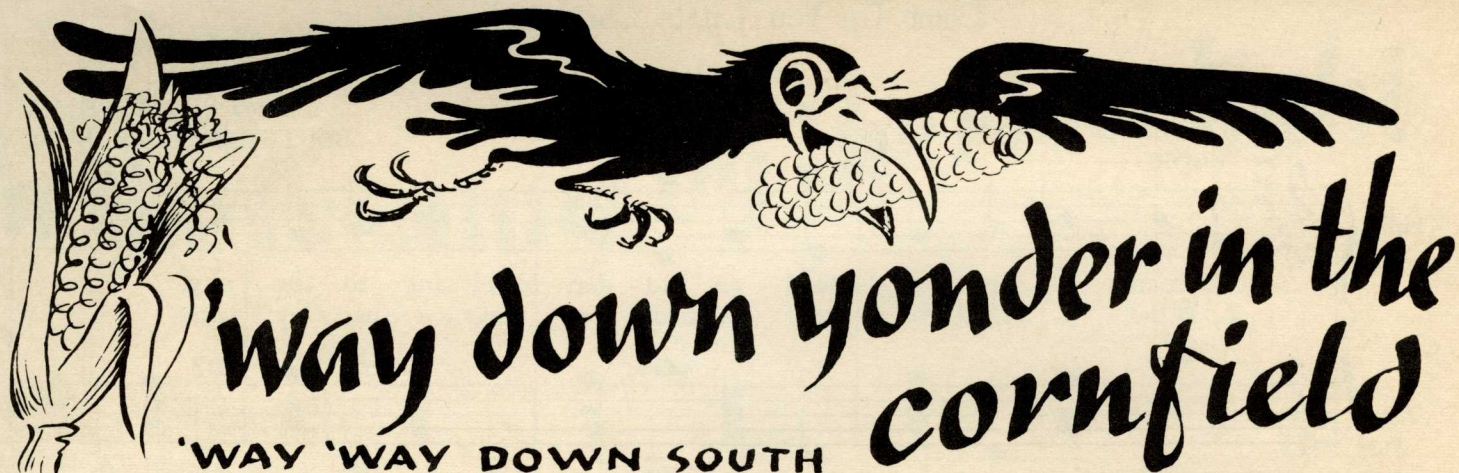
Au - ra Lee, Au - ra Lee, maid with gold - en hair,

C E7 (E chord opt.) Am E7

Sun-shine came a - long with thee, and swal - lows in the air.

C D7 G7 C





'WAY 'WAY DOWN SOUTH

Brillante

SOUTHERN FOLK SONG

Adapted by J. ESTELLA

Verse

Solo

1. Now some folks say that a crow won't steal, 'Way down yon-der in the corn - field, But  
2. I set a trap for a big blue jay, 'Way down yon-der in the corn - field, He

mf

Acc.

G D7 G

I caught one just the oth - er day, 'Way down yon-der in the corn - field,  
took my trap and he flew a-way, 'Way down yon-der in the corn - field,

G D7 G

Chorus

'Way, 'way down south, 'Way, 'way down south,

f

G

How I love that pret - ty lit - tle girl, 'Way, 'way down south.

G D7 G D7 G



# The Golden Ladder

(Climb Up You Little Children)

Allegretto

Adapted by J. ESTELLA  
SOUTHERN FOLK SONG

Verse

Solo

1. Dreamt I saw a gold - en lad - der, reach - ing to the sky,  
2. What a show to get to heav - en, such a hap - py time,

*mf* G C G A7 D7

Acc.

An - gels go - ing up and down it, 'way up there so high,  
Don't I wish I'd been there hon - ey climb - ing up that line,

G C G D7 G

Chorus

Climb up you lit - tle child - ren, climb up you old - er peo - ple, climb up, right

*f* G

to the sky! (Yes you dar - ling child - ren) Now is your chance for heav - en,

G D7 G

Go up in six and sev - en, climb up, you child - ren climb.

G D7 G C G



# In the Evening by the Moonlight

J. BLAND

**Moderato**

*mp* In the ev-'ning by the moon-light, You could hear the young folks

sing - ing, In the ev - 'ning by the moon-light, You could hear those ban - jos

ring - ing, How the old folks would en - joy it, They would sit all night and

lis - ten, As we sang in the ev-'ning by the moon-light.

**New G7 chord**

Bk. 3

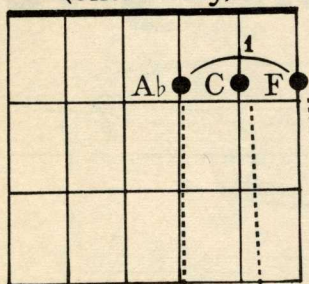


# Building The Fm Chord

(Introducing the barring of three strings with the first finger)

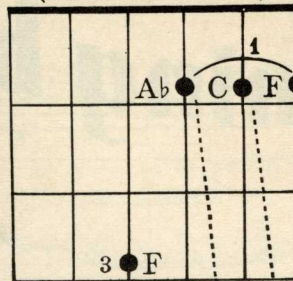
**Fm**

(Chord only)



**Fm**

(Bass and chord)



## Oh, Marie

Lyric by HARTEL  
Music by E. DI CAPUA





bells in the mis - sion are ring - ing; Oh, Ma -

G7 C

rie, Oh, Ma - rie Your bright

C

eyes, like the stars, are di - vine.

A7 Dm

Say you'll be mine, Oh, Ma -

F Fm C

rie, Oh, Ma - rie, Oh, Ma - rie.

G7 C C



# 24 Introducing The Eighth Note Fill-in Chord

## No. 1 Preparatory study

Count 1 2 3 + 1 2 3 +

## No. 2 Adding the chord

Count 1 2 3 + 1 2 3 +

## Cielito Lindo (Beautiful Heaven)

Music by C. FERNANDEZ  
Lyrics by J. ESTELLA

Moderato  
Verse

Solo *mf* When he first saw her, that sweet Sen - or - i - ta, He

Acc. C G7 C G7

knew that he want - ed to wed her, — (f)

C G7

Stars all shone so bright - ly, — (f) that

G7



night when he first met her.

G7 C

Chorus

Ay, Ay, Ay, Ay,

*f* C E7 F

Sweet Sen - or - i - ta He'd

G7 C

sing to her with voice that was clear, I love you

C G7

1. 2.

Sen - or - i - ta. i - ta.

G7 C C



# 26 Explanation Of The Dotted Eighth (♩.) And Sixteenth Notes (♫)

Note values in  $\frac{1}{4}$  time. A Quarter Note ♩ = one count  $\left\{ \begin{array}{l} \text{two Eighth Notes } \frac{1}{8} = \frac{1}{4} \\ \text{four Sixteenth Notes } \frac{1}{16} = \frac{1}{4} \end{array} \right.$   
 (Remember that the dot placed after a note increases the value of the note by one half)

$$\frac{1}{2} \text{ count } + \frac{1}{4} \text{ count} = \frac{3}{4} \text{ count}$$

$$\text{Therefore } \frac{3}{4} \text{ count } + \frac{1}{4} \text{ count} = 1 \text{ count}$$

Count and play the following study

## Dotted Eighth And Sixteenth Notes (as compared to Eighth Notes)

## Oh, My Darling Clementine

TRADITIONAL

Moderato

Solo *mf* 1. In a cav-ern in a can-yon, ex-ca- vat - ing for a mine, Dwelt a  
 2. Light she was and like a fai - ry, and her shoes were num-ber nine, Her - ring

Acc. G D7

min - er, for - ty nin - er, and his daugh - ter Cle - men - tine, } Oh, my  
 box - es, with - out top - ses, san - dals were for Cle - men - tine, }

D7 G D7 G

Chorus

*f* G dar - ling, oh my dar - ling, oh my dar - ling, Cle-men - tine; You are

D7

lost and gone for - ev - er dread - ful sor - ry Cle - men - tine.

D7 G D7 G



# Harmony Study

27

Harmony=The art of combining two or more united sounds into chords. A melody is harmonized when additional notes are added in order to give it more fullness.



## Loch Lomond

SCOTCH FOLK SONG

**Moderato**

**Solo**

*mf* 1. By yon bon-nie banks, And by yon bon-nie braes, where the  
2. Oh ye'll take the high road and I'll take the low road, and

**Acc.**

G G7 C D7

sun shines so bright on Loch Lo - mond, Where  
I'll be in Scot - land a - fore ye, But

G C G

me and my true love were ev - er want to go, } On the  
me and my true love will nev - er meet a - gain, } D7

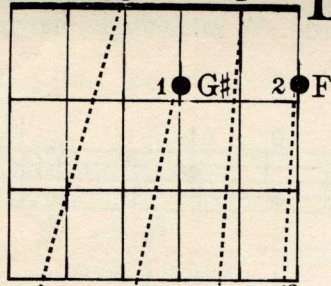
Em G C

Bon - nie, Bon - nie banks of Loch Lo - mond.  
*rit*

G C G D7 G



Ddim.



## Introducing The Diminished 7th Chords

Abbreviation for the diminished 7th chord is dim.

The Ddim chord

D G# - B - F (Bass) (Chords)



Barring 4 strings  
with the  
1st finger

E - A - C# - G (Bass) (Chords)

Moderato

## After The Ball Is Over

C. K. HARRIS

Solo

Valse

Af - ter the ball is o - ver,

mf G C G

Acc.

Af - ter the break of morn,

G D7

Af - ter the dan - cers leav - ing,

D7 Ddim E7 Am



Af - ter the stars are gone;

D7 G

Man - y a heart is ach - ing,

G C G

If you could read them all;

E7 A7

A7

1 3

Man - y the hopes that have van - ished,

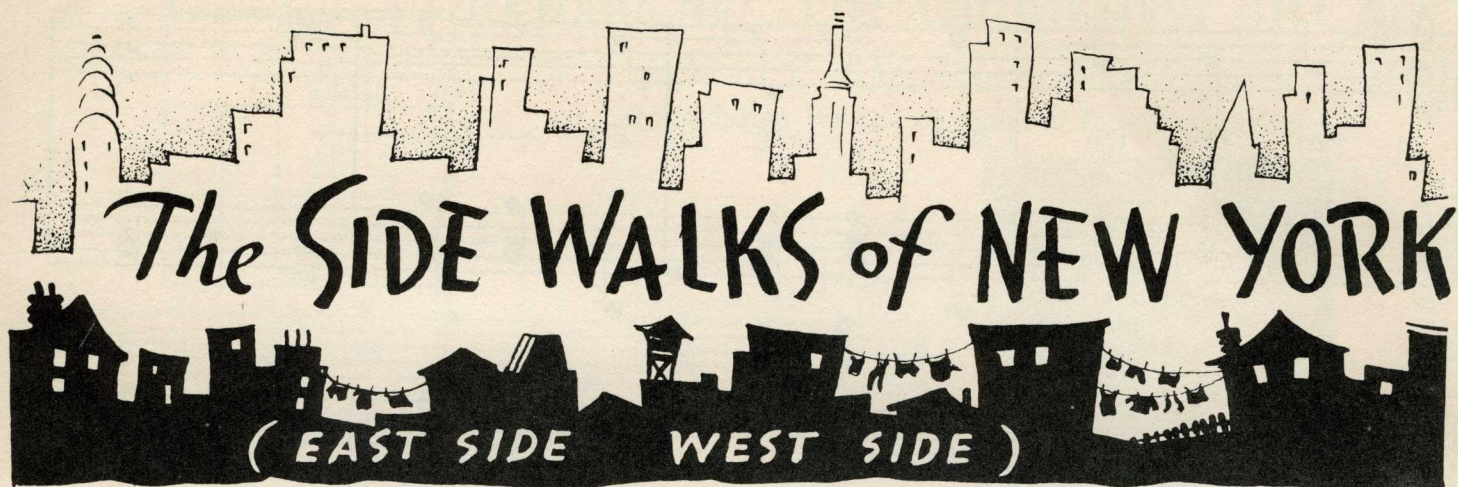
D7 G E7

Af - ter the ball.

A7 D7 G

1 3





# The SIDE WALKS of NEW YORK

( EAST SIDE WEST SIDE )

Moderato

Valse

LAWLOR and BLAKE

East side, West side;

All a - round the town, The

tots sang "Ring a Ros - sie," "Lon - don

*mp* *mf*

G D7 G C G E7



Bridge is fall - ing down."

A7 D7

Boys and girls to - geth - er,

G D7 G G7

Me and Ma - mie O' - Rourke,

C G

Tripped the light — fan - tas - tic, On the

C G E7

side - walks of New York.

A7 D7 G

Continued in Book 4



# DICTIONARY OF MUSICAL TERMS

Accelerando	Gradually quicken the time.	Largo	Slowest time.
Adagio	Slow.	Legato	Close, smooth, connected.
Ad libitum or ad lib.	Left to the taste of the performer.	Leggiero	Lightly.
Affettuoso	Affectionately.	Lento	Same as Adagio Slowly.
Agilita	Lightness, agility.	Loco	Place the notes to be performed as written.
Agitato	Agitated, hurried.	Maestoso	Majestic, stately.
Allegretto	Moderately quick.	Marcato	Marked, accented.
Allegro	Lively.	Melody	A succession of simple sounds.
Amoroso	In a tender style.	Meno Mosso	Slower.
Andantino	Flowing, moderately slow.	Mezzo	Medium.
Andante	Flowing easily onward.	Moderato	Moderate time.
Animato	With air.	Molto	Much, extremely.
Appassionato	With intense motion.	Morendo	Gradually diminish the tone and time.
Arpeggio	The notes of a chord performed in succession.	Non troppo	Not too much.
A tempo	Return to the original time.	Obbligato	Indispensable, necessary.
Barcarolle	A boat song.	Octava, or 8va	Written above a note or passage, play an octave higher, written below, an octave lower.
Bis	Twice Written over a passage to be repeated.	Piano or <i>p</i>	Soft.
Brillante	Bright, sparkling.	Pianissimo, or <i>pp</i>	Very soft.
Cantabile	In singing style.	Piu mosso	Quicker, more animated.
Coda	The concluding movement.	Poco a poco	By degree.
Con brio	With live, brilliancy.	Presto	Very quick.
Con moto	With motion rather quick.	Prestissimo	Quickest time.
Con spirito	With spirit.	Rallentando, or rall	Gradually slacken the time.
Crescendo, or cresc. or. $\ll$	Increasing in loudness.	Rinforzando	Strengthened, reenforced.
Da Capo or D. C.	Repeat the first part.	Risoluto	In a resolute manner.
Da Capo al Fine	Repeat the first part to Fine.	Ritardando or rit	Gradually slacken the time.
Dal Segno, or D. S.	Repeat from sign.	Scherzando	Playfully.
Deciso	With decision.	Scherzo	A light composition.
Decrescendo	Gradually diminishing.	Segno. (♯)	(See dal segno.)
Diminuendo, or dim.		Sempre	Always.
or $\gg$	Gradually softer.	Sostenuto	To sustain the sounds.
Dolce	Sweetly.	Sotto voce	In an undertone.
Doloroso	Sorrowful.	Staccato, or (.)	Detached, short.
Facile	Light, easy.	Stringendo	Pressing, accelerating.
Fine	The end.	Suivez	Follow pursue.
Forte, or <i>f</i>	Loud.	Syncopation	Change of accent from a strong beat to a weak one.
Fortissimo, or <i>ff</i>	Very loud.	Tempo	Time.
Forzando or <i>fz</i>	Suddenly louder, immediately diminishing.	Tutti	All; all the instruments.
Fuoco	With fire, energy.	Veloce	Quick, rapid, swift.
Grave	Slowest time.	Vivace	Moderately quick.
Grazioso	Graceful.		
Largamenta	In a broad style.		
Larghetto	Slowest time.		



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